THAMES TELEVISION LIMITED.
BROOM ROAD,
TEDDINGTON.
MIDDLESEX.
Telephone: 977 - 3252.

C A M E R A S C R I P T.

CALLAN.

"AMOS GREEN MUST LIVE"
by
RAY JENKINS

Story Editor
GEORGE MARKSTEIN

Designer
PETER LE PAGE

Producer
REGINALD COLLIN

Directed by
JAMES GODDARD

P.A. .....Ruth Parkhill
F.M. .....Denver Thornton
S.M. .....Miles MacMahon

Costume Sup:..Ambren Garland
Make-up Sup:..Launna Bradish

Tech. Sup:....Del Randell
Cameras: .....Peter Howell
Sound: .....Ron Ferris
Vision .....Peter Boffin
Racks .....J. Fergus-Smith
Grams .....Tony Morley
Call Boy .....

Lighing Sup:..Louis Bottone

O.B. INSERTS RECORDED: 2nd and 3rd March, 1970.
Scenes: 1,8(a), 8(b), 26,28,48,49(a)49(c).

CAMERA REHEARSALS: 10.00 am on 4th March, 1970.
STUDIO ONE: TEDDINGTON: 10.15 am on 5th March, 1970.

VTR RECORDING: 15.15 to 19.15 -5th March,70.
STUDIO ONE: TEDDINGTON.

Prod. No. 32086. VTR/TMS/ 2632

RUNNING TIME: 51.00

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CALLAN. "AMOS GREEN MUST LIVE".

CAST.

Callan	EDWARD WOODWARD
Hunter	WILLIAM SQUIRE
Cross	PATRICK MOWER
Lonely	RUSSELL HUNTER
Amos Green	CORIN REDGRAVE
May Coswood	ANNETTE CROSBIE
Casey	STEFAN KALIPHA
Anna	NINA BADEN SEMPER
Taxi Driver	FRANK CODA
Rutter	AL GARCIA
Gray	MICHAEL QUINTO
Philip Rowland	LEE DONALD
Hunter's Secretary	LISA LANGDON
Shop Asistant	ELAINE GARREAU

EXTRAS: ASSOCIATED PLAYS AND PLAYERS: 437 3118

CALLED: 10.15 am on 4th March, 1970.
10.00 am on 5th March, 1970.

Woman 1 in Store Cubicle	KATHLEEN HEATH
Woman 2 in Store Cubicle.	PEGGY SCRIMSHAW

CALLED: 2.00 pm on 4th March, 1970.
10.00 am on 5th March, 1970.

1 Man in evening dress at Green's Dinner Party.	SANDY STEIN

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SCHEDULE.

WEDNESDAY: 4th MARCH, 1970.

Camera Rehearsal .....10.00 - 13.15
LUNCH BREAK .....13.15 - 14.15
Camera Rehearsal .....14.15 - 19.30

THURSDAY : 5th MARCH, 1970.

Camera Rehearsal ..... 10.15 - 13.15
LUNCH BREAK ..... 13.15 - 14.15
Line Up, Make-up,
Wardrobe etc. ..... 14.15 - 15.15
VTR ..... 15.15 - 19.15
Tech clear ..... 19.15 - 19.30

N.B. PLEASE NOTE NO DRESS REHEARSAL SCHEDULED.
ARTISTES TO BE DRESSED FOR RUN THROUGH
ON MORNING of the 5th MARCH, 1970.

PHOTOGRAPHS CAN ONLY BE TAKEN ON THE
RUN -THROUGH ON THE MORNING OF 5th MARCH, 70.

TECHNICAL REQUIREMENTS: O.B. INSERTS TO BE EDITED INTO PRODUCTION.

CAMERAS: 4 Pedestals.
5th Camera on Fork Lift Truck.

MONITORS: Pracital Monitor in HUNTER'S SET fed with slides or captions from T/C.

PRACTICAL T.V. SETS:
1 Practical Sony T.V. Set in: INT. CASEY'S ROOM fed to INT. INTERVIEW SET.

1 Practical Comm. T.V. Set in: INT. CALLAN'S ROOM fed to INT. INTERVIEW SET.

VTR: 15.15 PRE-RECORD INTERVIEW SCENE prior to coming to the x cuttin sequence between Callan's Room and Casey's Room so that the interview can be fed into the T.V. SETS o in CALLAN'S and CASEY'S ROOMS.

SOUND: 3 BOOMS
2 FISH POLES: INT. TAXI SET and INT. CASEY'S HALL SET.
2 Slung Mics.
1 Hand Mic for INTERVIEWER.
Practial Intercom HUNTER'S SET linked to his secretary o/

GRAMS: Effects
Music.

T/C: 35 m opening symbol and 'Callan titles(colour) only.
Slide Machine: END THAMES SLIDE. Scanner: CREDIT CAPTIONS.

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SCENE BREAKDOWN: CALLAN "A NOS GREEN-EYED LIVE"

VTR: 5th March, 1970 - Studio: Teddington One.

Scene No.	Time	Characters	Page	Shot	CAM.	CAM.	CAM.	CAM.	CAM.	Sound
OPENING "CALLAN" SERIES FILM (1.00 m) (Plus opening title and author)			1.							Music.
RUN TAPE: TO EDIT IN OB. VTR INSERT: SCENE 1 (DAY)										
O.B INSERT NO. 1. Sc. 1. EXT. HAMMERTON FERRY - RIVER. Timing: 55s (approx.)	DAWN (DAY 1)	Pol. Insp. Hunter Cross Body of Arillo Casey Police Launch driver 4 Constable 1 Policeman	1.							
Sc. 2 HUNTER'S OFFICE	DAY	Hunter Voice o/v	1	1				4A		B.1.
Sc. 3 INT. TAXI (Hanger)	DAY	Taxi Driver Cross	2 to 5	2 to 17	1A	2A				C.1. Stand Mic.
Sc. 4 HUNTER'S OFFICE	DAY	Hunter Callan Cross	5 to 8	18 to 42	1B	2B	3B	4B		B.1.
STOP TAPE: VTR INSERT RECORD: INTERVIEW TO PLAY INTO SCENES: 5,6,7,										
Sc. 5 CASEY'S ROOM	NIGHT	Casey T.V. SET.	8(a) 8(b)	44 to 46	1D			4C		A.1. T.V. Soun
Sc. 6 CALLAN'S FLAT	NIGHT	Callan	8(b)	47 to 50		2C	3C			C.2. T.V. Soun
Sc. 7 CASEY'S ROOM	NIGHT	Casey	9	51 to 53	1D			4C		A.1.
TAPE RUN: EDIT IN O.B. VTR INSERT : SCENE 8. (NIGHT)										
Sc. 8 O.B. INSERT 2. EXT. MOTORWAY-TAXI Timing: 10s (approx)	NIGHT	Taxi driver	9							
Sc. 8(a) INT. STUDIO -TAXI	NIGHT	Callan Taxi Driver	10 11	54	1A					S/Hi F/P A.1. Star Mic.
TAPE RUN: TO EDIT IN O.B. VTR INSERT: SCENE 8(b). (NIGHT)										
Sc. 8(b) O.B. INSERT NO.3. EXT. MOTORWAY - TAXI Timing: 5s(approx)	NIGHT	Taxi driver	11							

Scene No:	Time	Characters	Page	Shots	CAMERAS				Sounds
Sc. 9 GREEN'S LOUNGE	DAY (DAY 2)	Cross Green May	11 to 15	55 to 84	1B	2D	3G	4D	A.2. B. 2.
TAPE RUN:									
Sc. 10 CALLAN'S FLAT	DAY	Hunter o/v Callan Lonely	15 to 18	85 to 98		2C 2E	3C	4E	C.2. B.1.
Sc. 11 HUNTER'S OFFICE	EVE	Hunter Philip(o/v)	18 19	99	1B				B.1. A.2
TAPE RUN:									
Sc. 12 DEPARTMENT STORE	EVE	Callan May Assistant	19 20	100 to 102	1G			4F	A.3.
TAPE RUN:									
Sc. 13 GREEN'S LOUNGE	EVE	Cross Green Philip(o/v)	20 20(a)	103 104		2F	3D		A.2. B. 4 C. 2
Sc. 14 DEPARTMENT STORE	EVE	Callan Assistant Store Detective Extras	20 (a) 21	105 to 107	1G			4F	A.3.
Sc. 15 CASEY'S ROOM	EVE	Casey May	21 22	108 to 113	1D		3E	4G	A.1.
END OF PART ONE CAPTION									
		PART TWO							
BEGINNING OF PART TWO CAPTION									
Sc.16 CASEY'S ROOM	EVE	May Casey	23 to 26	114 to 131	1D	3E	4C 4H		B.3.
Sc. 17 INDOOR RANGE	EVE	Hunter Callan	26 to 28	132 to 141	1H	2G			A.4.
Sc. 18 CASEY'S ROOM	EVE	May Casey	28 to 32	142 to 164	1D	3E	4H 4C		B.3
Sc. 19 BLACK GLOVE OFFICE	EVE	Anna Callan	32 to 34	165 to 183		2H	3J	4J	C.3

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SCENEBREAKDOWN:

Scene No.	Time	Characters	Page	Shots	Cam	Grip	Dec	Cam	Cable	Sound
Sc. 20 GREEN'S LOUNGE	NIGHT	Green Cross May	34 35	184 to 186	1E		3C			A.2.
Sc. 21 CALLAN'S FLAT	NIGHT	Callan Lonely o/v	35 36	187			4E			C.1.
Sc. 22 GREEN'S LOUNGE	NIGHT	Cross May Green	36 to 38	188 to 202	1E	2J	3G 3D			A.2.
TAPE RUN:										
Sc. 23 BLACK GLOVE OFFICE	NIGHT	Callan Anna	39 40	203 to 212		2H	3J			C.3.
Sc. 24 GREEN'S LOUNGE	MORN. (DAY 3)	Cross Green May	40 41(a)	213 to 219	1E	2J	4K			A.2. B. 2.
Sc. 25 CALLAN'S ROOM	MORNING	C allan	42 41(a)	220			3H			C.2.
TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 21: (DAY)										
O.B. INSERT NO. 4. Sc.26 EXT. GARAGE Timing: 10s (approx)	MORNING	Lonely								
Sc. 27 BLACK GLOVE OFFICE	DAY	Anna Casey o/v	42	221 to 223		2H	4J			C.3. B. 1.
TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 28. (DAY)										
O.B. INSERT NO. 5. Sc. 28 EXT. GARAGE YARD Timing: 1.20s (approc.)	DAY	Lonely Casey Gray Rutter	43 44 45							
END OF PART TWO CAPTION										

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SCENE BREAKDOWN

Scene No.	Time	Characters	Page	Shot	CAM	CAM	CAM	CAM	CAM	Sound
		PART THREE								
BEGINNING OF PART THREE CAPTION										
Sc. 29 HUNTER'S OFFICE	DAY	Hunter Callan	46 to 48	224 to 245				3K	4B	B.1.
Sc. 30 GREEN'S LOUNGE	DAY	Cross Hunter o/v	48	246			2K			A.2. B.1.
Sc. 31 HUNTER'S OFFICE	DAY	Hunter Callan	49	247				3B		B.1.
Sc. 32 GREEN'S LOUNGE	DAY	May Cross Hunter o/v	49 50	248 to 252	1J	2K			4K	A.2. B. 1
Sc. 33 HUNTER'S OFFICE	DAY	Hunter Cross o/v Callan	5o 51	253				3B		B.1.
Sc. 34 GREEN'S LOUNGE	DAY	Cross May	51	254			2K			A.2.
Sc. 35 HUNTER'S OFFICE	DAY	Hunter	51	255				3B		B.1.
Sc. 36 GREEN'S LOUNGE	DAY	May Cross	51 52 53	256 to 266	1J	2K			4K	A.2
Sc. 37 HUNTER'S OFFICE	DAY	Hunter Callan	53	267				3B		B.1
Sc. 38 GREEN'S LOUNGE	DAY	Cross May Green	53 54	268 to 272	1J	2K				A.2

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Scene No.	Time	Characters	Page	Shots	Cam	Cam	Cam	Cam	Sound
Sc. 39 HUNTER'S OFFICE	DAY	Hunter Callan	54	273 to 275			3B	4B	B.1.
Sc. 40 GREEN'S LOUNGE	DAY	May Cross Green	54 55	276 to 278	1J	2K			A.2.
Sc. 41 CASEY'S ROOM	EVE	Casey Rutter Lonely Gray	55 to 58	279 to 296	1K		3K	4L	B. 3.
TAPE RUN:									
Scene 42 DELETED.									
Sc. 43 CASEY'S HALLWAY.	EVE	Casey Lonely	58	297 298		2K		5A	F/P. B. Slung Mic.
TAPE RUN:									
Sc. 44 CASEY'S ROOM	EVE	Lonely Callan Casey	59 to 61	299 to 320	1K		3K	4L 4C	B. 3.
Sc. 45 GREEN'S LOUNGE	EVE	Green Phillip Hunter Man(Evening dress) Cross May Coslett	61 to 63	321 to 325	1F	2J		4K	A. 2.
Sc. 46 CASEY'S ROOM	NIGHT	Casey Callan	63 to 65	326 to 334	1K	2L	3E	4H	B.3.
TAPE RUN:									

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SCENE BREAKDOWN

CALLAN

Scene No.	Time	Characters	Page	Shots	CAM	CAM	CAM	CAM	Sound
Sc. 47. CASEY'S HALLWAY	NIGHT	Callan Casey	65	335				5A	B. 3.
TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 48 and 49 (NIGHT)									
O.B. INSERT NO. 6.									
Sc. 48. EXT. GREEN'S HOUSE	NIGHT	4 Special Branch Men	65						
O.B. INSERT NO. 7.									
Sc. 49. INT. CAR	NIGHT	Rutter Gray Thug 1 Thug 2	65 66						
TAPE RUN: N.B. SHOTS: 336 - 343 TO BE RECORDED DISCONTINUOUSLY - SHOT BY SHOT. THERE WILL BE SMALL RUNS BETWEEN EACH SHOT.									
Sc. 50. INT. GREEN'S LOUNGE	NIGHT	Callan Hunter May Phillip Green Cross Gray Rutter Man	66	336 to 343	1E	2J	3G		A.2.
TAPE RUN: EDIT IN O.B. VTR INSERT: SCENE 51 (NIGHT)									
O.B. INSERT NO.8.									
Sc. 51. EXT. GREEN'S HOUSE.	NIGHT								
Sc. 52 INT. GREEN'S HOUSE.	NIGHT	Rutter Gray Hunter Phillip Callan Cross May Man	67	344 to 349	1E	2J	3G		A.2.
STOP TAPE: ROLL BACK AND MIX TO: SCENE 53.									
Sc. 53 INT. GREEN'S HALL	NIGHT	Cast a/b Sc. 52	68	350 to 352		2M	3L	4M	A.2
END CREDIT SEQUENCE:									

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PART ONE.

FADE UP: TELECINE (35m) — S.O.F.

THAMES PICTORIAL SYMBOL (0.07") into "CALLAN" OPENING TITLES. (0.53") — THEME MUSIC.

CUT (INLAY) CAPTION SCANNER

(1) "AMOS GREEN MUST LIVE"

(2) by RAY JENKINS

TAKE OUT CAPTION SCANNER.

(GO TO BLACK)

TAPE RUN: EDIT IN O.B. VT INSERT NO. 1: SCENE 2.
EXT. RIVER (MORNING)
O.B. LOCATION. Timing: 55s (Approx.)

FADE UP:

1. 4(A)
MCU Hunter on Phone.

LOOSEN TO MS Hunter at desk. (He is playing with books of strip matches whilst on phone)

2. INT. HUNTER'S OFFICE(DAY ONE) — BOOM B. 1. GRAMS. Passing Traffic.

HUNTER: Callan as soon as you can - and Cross when he's back from the airport.

VOICE: (O/V) Yes sir. — Hunter's Sec on distort o/v.

HUNTER: What about the stills.

VOICE: (O/V) They're here sir.

HUNTER: Bring them in.(HE SNAPS OFF INTERCOM.)

2. 1(A)
W.S. frontal of taxi driver cleaning his cab.

Coming to 2 on Shot 3.

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The taxi driver is Fr. f.g. profile. See Cross entering b.g.

3. EXT/INT. TAXI (DAY)

BOOM C. 1. and Stand Mic.

3. 2(A) (As Cross enters 2s)
MCU Cross thru' both cab windows.
PAN HIM L. as he gets into can and shuts door.

4. 3(A) (on door slam)
MCU Taxi driver
PAN HIM L as he comes to door.
PED DOWN as he ducks inside the door.

DRIVER: What you on!

5. 2(A)
CU Cross.

CROSS: Taxi man, I like your face.

6. 3(A)
2s (TIGHTEST)
Cross l. of Fr.
Cabbie R. of Fr.

THE DRIVER STARTS INTO THE CAB. CROSS GRABS HIM BY THE COLLAR AND SITS HIM OPPOSITE ON THE FLAP DOWN SEAT.

DRIVER: Look, mate, if you're looking for bother - know what I mean!

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CROSS: Have you seen this man?

7. 2(A)
CU PHOTO
Hold Frame static.

DRIVER:(HASTILY) No.

8. 3(A) (As photo leaves Frame)
A/B

CROSS-BLACKS IN A PAIR OF GLASSES.

Why do they all wear glasses?

9. 2(A)
CU Cross.

CROSS: Must be the sun here. Well?

10. 3(A)
MCU Driver.

DRIVER: No, I mean, colcureds, you know, they're all the same.

11. 2(A)
A/B

CROSS: Why?

12. 3(A)
A/B

DRIVER: They're...black, ain't they?

13. 2(A)
A/B

CROSS: You're off-white.

14. 3(A)
A/B
EASE OFF AFTER DRIVER LINE
TO
2s (Tightest)

DRIVER:That's what I mean.

CROSS SPREADS OUT SIX OTHER PHOTOGRAPHS.

15. 2(A)
MCU Cross.

CROSS: Have a look at these.

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CROSS: (CONTD.) Why should we pick you out?

17. 3(B)
As Driver comes forward
EASE TO TIGHTEST 2s

DRIVER: Yeah - why!

CROSS: Keep looking. You have a nasty habit of breaking the law - illegally soliciting on the pavement. Keep looking. So you help me...and there won't be any bother - know what I mean? Five days ago you tried to pick him up.....at the airport.

DRIVER: ..... I see thousands coming in and out.

CROSS: You were pushed aside by someone meeting him - your mates said.

DRIVER: (A BEAT) Oh - him!

CROSS: Describe him.

DRIVER: Why?

CROSS: (OF THE ARRIVAL) He's dead. Now, the other chapie?

DRIVER: Big.

CROSS: How big?

DRIVER: Six foot.

CROSS: How old?

DRIVER: You can't tell.

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CROSS: Heavy?

DRIVER: Yeah - biggish.

CROSS: Anything else. Anything.

DRIVER: They went into a black Cortina.

CROSS: Why're you sure.

DRIVER: I know one motor from another, don't I! It's my trade!

CROSS: Did he go willingly?

DRIVER: (A BEAT) Yes, I'd say yes.

CROSS: Was there anyone else in the car?

DRIVER: (A BEAT) I dunno.

18. 1(B)
ZOOM IN TO CU PHOTO OF "ARILLO" which Hunter holds up. Hold Frame static. As photo goes PULL FOCUS to Hunter sharp.

4. INT. H UNTER'S OFFICE. (DAY.) BOOM B. 1.

HUNTER: (OV) Joseph Amilcar Arillo.

19. 4(B) (When Hunter in sharp focus
CU PHOTO now in Callan's hand.
PAN UP TO HIS FACE.

CALLAN: Nice name.

HUNTER: Extremely rich, a billiant fund-raiser in the States, but an Uncle Tom - strictly non-violent.

20. 1(B)
2s o/shoulder past Callan L. of Fr. Hunter R. b.g.

was over to liase with a group of militants here - The Black Glove. But he came two days early.

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HUNTER: They all have concrete alibis - besides they needed his money. So, either they're lying or -

21. 4(B)
MCU Callan.

CALLAN: Or - it's some lone nut.

22. 1(B)
A/B

HUNTER: Quite . Arillo's death wasn't the work of a balanced man. It was clumsy, public and savage.

23. 4(B)
A/B

CALLAN: How does a lone nut get him here early?

HUNTER: You find out.

KNOCK

CALLAN: I'm not C.I.D. - I'm -

24. 1(B)
MS Hunter.

HUNTER: No arguments Callan - Come in.

25. 4(B)
MS Callan.
See Cross enter b.g.

CALLAN: Why this Section.

26. 2(B)
CU BOOK OF MATCHES
PAN IT R TO L
From Hunter to Callan.
PAN UP TO CALLAN'S FACE
As Callan looks to Cross cut:

HUNTER: This. (HANDSMATCHBOX STRIP)

CROSS: Found on the body - old man.

27. 1(B)
MCU Cross (react)

HUNTER: (ON INTERCOM) Can we have the slides please - switch on, the box Cross.

28. 3(B)
LWS T.V. MONITOR trolley across the bottom of Frame.
Cross l.Fr.
Callan C. Fr.
Hunter R. Fr.

See Cross to monitor and switch on.

PROP. Monitor with photo's of Green on it.

CROSS:SWITCHES ON T.V. MONITOR.

29. 4(B)
CU Monitor Screen with slide of Green.

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30. 2(B)
CU MONITOR SCREEN with slide.
HUNTER: Amos, Randolph Green. Prospective Parliamentary candidate for Panekside.

31. 4(B) A/B
Company Director, family former farmers in Kenya.

32. 3(B) A/B
His adoption speech two months ago to the Pakenside Committee was ..very, very strong on immigration. He beat a short list that included two moderate former MPs. The speech was widely reported.

33. 4(B)
CU Callan.
CALLAN: Why do we bother with him.

34. 3(B) A/B
HUNTER: (a) Because Arillo was murdered, (b) Because Green has also received one of those Ace of Spade Books of matches - and that's not just coincidence. From midnight tonight he has a new body-guard.

35. 4(B)
CU Callan.
CALLAN: Oh no, please sir, no.

36. 1(B)
MCU Hunter.
HUNTER: Cross.

37. 4(B) A/B
CALLAN: Oh, God help him.

38. 1(B)
GROUP SHOT
Cross L. Fr. standing
Callan l. Fr. seated
Hunter R. Fr. seated.
HUNTER: And, you Callan, have a free hand to make sure Green doesn't end like Arillo. I couldn't use you as a house dog - you're too useful in the field.

39. 4(B)
MS CALLAN
CROSS: Thank you sir.

CALLAN: There must be thousands want him dead.

40. 1(B) A/B

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HUNTER: But we don't. Racist or no - if Green - dies, there'll be a real mess-up - we'll have a riot like Watts on our own back door.

41. 4(B)
MCU Callan
EASE OFF AS CALLAN RISES.
ZOOM IN AND FULL FOCUS WITH HIM AS HE GOES TO THE DOOR. As door shuts cut to:

CALLAN: So we keep him alive.

HUNTER: We do.

CALLAN: Sir (Exits)

42. 1(B)
2 SHOT
Cross standing Fr. L. Hunter seated.

HUNTER: Don't worry. Callan's got enough on his plate to keep him quiet.

STOP TAPE: SET UP FOR RECORDING INTERVIEW SCENE:

GREEN
INTERVIEWER.

THE THREE FOLLOWING SCENES, 5, 6 7. ARE TO BE FIRST RECORDED AS A ONE SHOT INTERVIEW WITH ONLY GREEN IN VISION.

ONLY THE SIZE OF THE SHOT WILL VARY.

IT WILL THEN BE PIPED BACK TO THE T.V. SET IN CASEY'S ROOM.
and
CALLAN'S ROOM.
THEY ARE WATCHING THE INTERVIEW ON THEIR RESPECTIVE T.V. SCREENS.

SHOT:
43. CAMERA ONE:
POS. C.
INT. INTERVIEW SET.

BOOM A. 1.
SOUND : INTERVIEW SET.
Hand Mic Interviewer.

Coming to 4 on Shot 44. -8-

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44. 4(C)
CU CASEY.
He holds a cigarette in front of him.
The smoke drifts up in front of his face.

5. INT. CASEY'S ROOM (NIGHT) BOOK A. 1.

INT: Mr. Green - in your recent newspaper article you made assertions which many people would feel have emotional -

GREEN: Isn't it reasonable to assume -

INT: Surely it's not a question of assuming - it's a question of accuracy - is what you are saying accurate ? /

45. 1(D)
CU T.V. SET.

GREEN: I know my workers - I'm down on the floor, my ear close to the ground - people in this country know what they want -

Coming to 4 on Shot 46.

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On 1 Shot 45. -8(b)- SOUND.

INT: What do they want, sir?

GREEN: What they want is - not statistics, not facts dressed up - they want ACTION! They want themselves, no visitors, no immigrants -

INT: You would expel them?

GREEN: Of course not. They must be allowed liberal allowances to return to their own land.

46. 4C
MS CASEY.

INT: What about second generation coloured? A Liverpool girl, born in Liverpool - speaking with a Liverpool accent?

47. 2(C)
CU CALLAN.
T.V. SET.

PRAC. T.V. SET On linked to INT.

6. INT. CALLAN'S FLAT (NIGHT)

T.V. SOUND BOOM C. 2.

SET.

CAMS. Distant Radio Vic. Sylveste type music.

GREEN: The people of this country want a fair slice of the national cake- if this country is doing all that well - which this government assures us is the case - then they want a fair share of the goodies! But the more there are to share the cake - the less there is to eat! We are a nation sir! Not a Charity!

48. 3(C)
CU CALLAN WATCHING.

49. 2(C)
A/B

50. 3(C)
W.S. Part of T.V. bottom Fr.
Callan in M.S. b.g.
PAN UP AND ZOOM BACK HOLDING HIM THE SAME SIZE IN FRAME as he comes fwd and switches the set off.

-8(b)-

Coming to A on Shot 51. -8

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INT: We could be a charitable nation.

GREEN: Can we afford charity?

T.V. SWITCHED OFF BY CALLAN.

51. 4(C)
CU Casey.

PRAC. T.V. ON linked to INT. SET.

7. INT. CASEY'S ROOM (NIGHT) T.V. SOUND. BOOM A. 1.

INT: The Good Shepherd left the 99 to look after the lost one.

GREEN: Perfectly true, but remember that Jesus also preached that there are those with five talents, those with two and those with one! I wish to assume that The British Nation is one with the five! I'm sorry others are not as we are! I'm sorry for those with two talents and those who will bury the one they have in their sugar fields and howl around for overseas aid - BUT I am British sir! We are over-crowded sir - much as we would wish to invite all the lepers off the streets to our banquiet - let us face economic facts! And the facts are - there are only seats enough for 56 million!

52. 1(D)
CU T.V. SET.

53. 4(C)
A/B
Casey

TAPE RUN: EDIT ON VTR [illegible] 2: SCENE 8
EXT. TAXI TRAVELLING ALONG HIGHWAY (NIGHT)
Timing: 5s approx.

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54. 1(A)

TIGHT ON THE WINDSCREEN OF THE CAB.

As Callan's hand makes the centre window jerk ZOOM IN TIGHTEN TO 2s

8(a). INT. TAXI (NIGHT)

FISH POLE A.1. and STAND MIC.

SOUND. Run O.B. LOCATION SOUND TRACK OF INT. CAB TRAVELLING MOTOR.

CALLAN: I want to talk to you.

DRIVER: I aint available ducky.

CALLAN: (GRABS BACK OF TAXI DRIVER'S NECK) Keep your eyes on the road, son.

DRIVER: I ...can't ....

CALLAN: And they gave you a licence?

DRIVER: .... breathe.

CALLAN: Tell me about this Black Cortina.

DRIVER: What you on!

CALLAN: Like you told ..a mate of mine. He had a chat with you remember?

DRIVER: Yeah!

CALLAN: Good. Well?

DRIVER: I ..told ..him it was a .. Black Cortina.

Coming to TAPE RUN:

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CALLAN: Number?

DRIVER: I dunno!

CALLAN: You said it was your trade - right?

DRIVER: Motors! I said!

CALLAN TIGHTENS HIS GRIP.

CALLAN: Say again. Was it a new car?

DRIVER: No....older model.

CALLAN: How old?

DRIVER: It might've been a....re-spray.

PAUSE.

CALLAN: It's your trade.

DRIVER: You're hurting-

ZOOM IN
SINGLE OF CALLAN.

CALLAN: Who does re-sprays for coloureds?

TAPE RUN: EDIT IN OB LOCATION: SCENE 8(b)
VTR INSERT 3. EXT. TAXI TRAVELLING ALONG HIGHWAY.
Timing: 5s approx.

---

55 4(D)

MWS MAY
L. of Frame.
Cross standing
R. b.g.

9. INT. GREEN'S LOUNGE. (DAY. 2)

BOOM A. 2.
BOOM B. 2.

GRAMS.
Distant
Traffic.

Coming to 3 on Shot 56.

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GREEN: The thirty-first I'm at the club for a special meeting - until well after midnight.
MAY: No dinner.

56. 3(G)
MCU May.

GREEN: No dinner. The rest you've got.

MAY: Yes sir.

57. 1(E)
MS Cross (react)

58. 4(D)
LOOSE MS GREEN.

PAN HIM UP as he rises and
EASE TO 2s
Green and May.
PAN THEM R AS THEY MOVE INTO 3s
with Cross.

GREEN: Cheer up, Mrs. Coswood. I'm not dead yet.

MAY LOOKS POINTEDLY AT CROSS, WHO SMILES POLITELY BACK. (USHERING HER OUT)

He won't be here that long.

MAY: Yes.

CROSS: Mrs. Coswood. (PULLS CURTAINS)

GREEN: What are you doing?

59. 3(G)
MS CROSS
PAN HIM L
holding him the same size in Frame as he goes.

CROSS: Keep these permanently closed. Otherwise they offer an uninterrupted view of Mr. Green's movements. All day. All night.

60. 2(D)
2s
Green and May.

GREEN: (SHRUGGING) Whatever Mr. Lynd says, my dear.

CROSS: Thank you.

As May exits
Hold 2s. Frame.

MAY: Yes sir.

SHE GOES.

61. 3(G)
2s
o/shoulder Green's Back
R. f.g. Cross l. b.g.

GREEN: Don't...upset Mrs. Coswood, Mr. Lynd. She'll be so hard to replace.

Coming to 2 on Shot 62.

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CRAB L HOLDING ON CROSS as he comes fwd. ZOOM OUT AS HE COMES TO CAMERA. THEN EVENTUALLY PANNING HIM L. TO R. IN FRONT OF GREEN. Hold Green and let Cross go.

CROSS: So would you sir.

GREEN: (FLATTERED) Thank you.

CROSS: But I wouldn't.

GREEN: Humility ill-becomes a policeman.

As Cross arrives at the doors to Lounge cut to:

CROSS: I just like my job,

62. 2(D)
MWS CROSS R. of Frame - framed in doors. Green l. b.g. switching on light. As the doors shut cut to:

LAMP SWITCHED ON.

GREEN: (SWITCHING ON A LARGE LAMP) I take it you security wallahs are willing to pay the resulting increase in my electricity bill? This is all so - petty.

63. 3(G)
MS GREEN.

CROSS HAS MOVED TO THE DOOR: HE PULLS IT OPEN:

64. 1(E)
MS CROSS.

NO-ONE,

HE CLOSES THE DOOR SILENTLY

(DISTASTE) petty!

CROSS: Tell me about Mrs. Coswood, sir.

65. 3(G)
CU GREEN.

GREEN: I believe I'm right that Dr. Hawley Harvey Crippen was her Godfather....and there might be a clue for you fellows in the fact that she goes to sleep every night with a scimitar between her teeth. She's been checked and double-checked like a case of rabies by you fellows! She's been with me three years, She's one of Nature's ....unsmiling gifts. Drink?

66. 1(E)
MCU CROSS (react)

67. 4(D) (On G's turn)
MS GREEN
PAN HIM R . TO L. as he crosses set.

68. 1(F)
ECU CROSS.

CROSS: No thank you, sir. She sleeps on the premises.

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GREEN: (A BEAT) As you have seen.

69. 4(D) A/B — CROSS: She seems to have no day off.

GREEN: As long as her work is completed - she may come and go as she wishes - hence the detailed instructions.

70. 1(F) MCU Cross (react)

71. 4(D) MCU Green. — HE SLOWLY POURS HIMSELF A LARGE DRINK, WITH A GREAT DEAL OF ICE.

72. 1(F) A/B Cross — Well - what do you think of me?

CROSS: That's not my job sir.

73. 4(D) A/B Green.

GREEN: To think?

74. 1(F) A/B Cross — CROSS: To have opinions.

75. 4(D) A/B Greeb

GREEN: Impossible.

76. 1(F) A/B Cross

CROSS: Desirable.

77. 4(D) A/B — GREEN: If you 're to live in my pocket for as long as - well....surely I'm entitled to know whether....conversation is going to be possible?

EASE OUT TO MS GREEN (during speech)

78. 1(F) A/B — CROSS: (A BEAT) As a matter of fact I find...many things you say - sensible.

GREEN: Thank you. What things?

CROSS: Other things - very thoughtless.

GREEN: Such as.

CROSS: Your indifference to your own safety.

79. 4(D) A/B

Coming to 1 on Shot 80.

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GREEN: My dear chap ...when was a British Politician last assassinated? Assassination takes place in hot-blooded countries - not Chiswick.

80. 1(F)
A/B Cross.

CROSS: Mr. Green -

81. 4(D)
A/B Green

GREEN: Mr. Lynd?

82. 1(F)
A/B Cross.

CROSS: You've got one chance of staying alive. If the person after you is afraid of getting caught. If he couldn't care less about dying - there's nothing much we can do.

83. 4(D)
BCU GREEN (react)
As he leave Fr. cut to:

GREEN: I have a Rotary meeting at six.

84. 1(F)
2s
TIGHT ACROSS CROSS.
in big R. f.g.
Green is moving away l. b.g.

TAPE RUN: BOOM B. to POS. 1

Hunt o/v. on phone link to Callan's Set.
BOOM C. 2.
BOOM B. 1.(

85. 2(E)
L.A. M.S.
CALLAN.
(seated at table)

10. INT. CALLAN'S FLAT (DAY)

HUNTER: (O/V) She'll be leaving about five.

CALLAN: How the bloody hell am I supposed to tail Coswood and find Simple Simon.

Coming to 3 on Shot 86.

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HUNTER: (OV) Your problem - I can't spare another man.

CALLAN: She got any form?

HUNTER: (V/?) Only a mother in Gaunts Hill. Cross thinks she's clean.

CALLAN: Yes, well, that makes her pretty mucky in my book.

KNOCK A KNOCK AT HIS DOOR.

HOLD STATIC AS Callan rise out of Fr.

Cheerio Mum.

86. 3(C)
MS CALLAN
ZOOM IN with him holding the same size in frame as he goes to door.
THEN EASE OUT AGAIN Holding Lonely the same size in frame as he comes fwd to the table.
PED DOWN AS HE COMES.

HUNTER: (OV) You -

CALLAN PUTS THE PHONE DOWN. HE CROSSES, ALERT TO THE DOOR.

LONELY: (OV) It's me, Mr. Callan. Lonely(

CALLAN OPENS THE DOOR: LONELY SLIPS IN, HE HALF PULLS A GRUBBY PAPER PACKAGE FROM HIS POCKET, PUTS IT ON TABLE.

CALLAN: (X BACK TO L. HAND SIDE TABLE) How d you know I wanted you.

THE SMILE CASCADES INTO TERROR....AND THE PARCEL DISAPPEARS

LONELY: Oh, no, Mr. Callan -

As Lonely's hand goes for the parcel cut to:

CALLAN: What did you think I wanted you for - poetry recital.

LONELY: I got a lot of books, Mr. Callan.

87. 2(E)
CU LONELY's hand sli ping gift back into his pocket.

CALLAN: (OF THE POCKET) What's that.

88. 3(C)
MCU CALLAN.

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LONELY: Nothing.

PAN DOWN TO CALLAN'S HAND.

CALLAN: I've never seen nothing. Let's have a look.

89. 2(E)
CU A/B
Lonely's pocket. This time his hand removes a package. As he hands it to Callan cut to:

LONELY: (HANDS IT OVER) It's for what you've done for me, Mr. Callan.

90. 3(C)
CALLAN'S HANDS taking the tie as he starts to unwrap it see the tie THEN PAN SHARPLY UP TO CALLAN'S FACE for his reaction.

CALLAN: It's very nice. Where did you nick it?

LONELY: You know my position, Mr. Callan.

91. 2(E)
TIGHT 2s
Fav. Lonely.

CALLAN: A present?

LONELY: I can take it back.

92. 3(C)
CU Callan.

CALLAN: You..NUT!!! Leave it. You any idea where they do respray jobs for coloureds?

93. 4(E)
2s
Lonely R. of Fr.
Callan L. b.g.

LONELY: I dunno that.

CALLAN: Think. Hard.

LONELY: I don't like that kinda work, Mr. Callan. I mean, you know, you know what I mean.

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CALLAN: No.

94. 2(C)
MCU Lonely.

LONELY: They ..well, they got a different kind'a ....

95. 3(C)
CU Callan.

CALLAN: Smell? You must be joking.

96. 4(E)
2s a/b

LONELY: I could find out for you Mr. Callan.

CALLAN: I knew you'd help.

LONELY: It'll take time.

97. 3(C)
MS Callan.
ZOOM IN WITH HIM as he crosses to the door. Hold him the same size in Fr. as he goes.
As he throws coin to Lonely cut to:

CALLAN: Time is what we haven't got, old son. (HE SPINS A COIN AT LONELY WHO DROPS IT) Clumsy. Phone me every three hours.

98. 2(C)
MS Lonely.
As he catches coin THEN PAIN HIM R. TO L.
Hold on Callan at door.
ZOOM IN TO THE TIE in Callan's hand THEN PAN UP TO HIS FACE.

99. 1(B)
MWS Hunter on phone - sitting on the end of the desk.

11. INT. HUNTER'S OFFICE. (EVE)

BOOM B. 1.
BOOM A. 2.

Philip o/v. linked to Hunter's phone.

HUNTER: Ah. Phillip.

PHILIP: (O/V) Good heavens, old boy. I thought you were dead!

HUNTER: I want you to take me out to dinner.

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PHILIP: (O/V) Hard up old fellow?

HUNTER: Some of us are in the wrong department - oh, and I want it to be at Green's.

PHILLIP: (O/V) Good God!

HUNTER: As soon as possible.

TAPE RUN: BOOM B. to POS. 2
BOOM A. to POS. 3.

---

100. 4(F)

12. INT. DEPARTMENT STORE (EVE) BOOM A. 3.

WS
May selecting dresses thru' mirror.
We see her select and look round to attract an assistant's attention.

Callan walks into Frame.
He is watching her.
PULL FOCUS TO CALLAN.
Then as May and the assist. pass Callan
PAN TO GET CALLAN
BIG L. F.G. and
May and assist pass thru ' L. b.g.

As May and assist come thru' the curtain cut to:

101. 1(G)

MID 2s
May and assist.
Fav. May.
CRAB R to end booth and hold May in LS
The assist. exits, Fr. L.
PUSH IN ON MAY as she closes the curtain.
She changes into one of the dresses and pops her own into her bag.
She checks the coast is clear
EASE OFF AS SHE POKES HER HEAD OUT OF THE CURTAIN.

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As she comes out
CRAB L THEN
TRACK BACK HOLDING
HER IN MID SHOT
Finally letting her
exit Fr. L.

102. 4(F)

MS CALLAN R. of Fr.
The Assistant
appears.

ASSISTANT: Can I help you, sir.

CALLAN: No thanks, just waiting for someone.

TAPE RUN: BOOM A. to POS. 2.

103. 2(F)

MEDIUM W.S.
Cross B. L. f.g.
(The doors into
Green's Lounge
1. of Fr.)

13. INT. GREEN'S LOUNGE (EVE)

BOOM A. 2.
BOOM B. 4.
plus
BOOM C. 2.
for V/O.

CROSS IS LISTENING TO TELEPHONE CONVERSATION.

PHILLIP: (O/V) Come Wednesday - a fine couple of fellows I'd like you to meet.

GREEN: (O/V) Things are a bit difficult .....

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GREEN: (OV) Fine. I will.

PHILLIP: (O/V) Splendid. About eight then!

GREEN: (OV) Good. See you then, Phillip. Thank you.

PHILLIP: (OV) Not at all. Our pleasure!

CROSS WAITS FOR THE PHONE TO GO DOWN AND THEN REPLACES THE EXTENSION: THE VAGUE GUILTY END OF THIS IS CAUGHT BY GREEN AT THE DOOR. BOOM B.4.

As Green appears
PULL FOCUS TO HIM.
Then as Cross turns to Green
TIGHTEN AND HOLD 2s

GREEN: I see! Nothing I do is...private!

CROSS: It would be better if they came here, sir.

GREEN: Where's May.

CROSS: Out shopping sir.

GREEN:
Alright! Alright! There'll be a dinner party here next Wednesday. You can buttle!

(Green turns back into main room to his phone at the desk)

CROSS: (A BEAT) Yes sir.

GREEN PICKS UP THE PHONE AND FLICKS A PAD NERVOUSLY FOR PHILLIP'S NUMBER.

104. 3(D) (As Green appears in 3)
MS Green at phone 1. of fr. Cross appears R. b.g.

GREEN: Will Mrs. Coswood be .. be...followed?

CROSS: Yes sir. Your meetings at six.

RUN TAPE: BOOM A. to POS. 3.

105. 4(F)
O/SHOULDER MS CALLAN and what he is seeing in the mirror. (The entrance to the cubicles)

14. INT. DEPARTMENT STORE (EVE). BOOM A. 3.

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Callan looks and
then goes through
entrance to cublices.

106. 1(G)

MS CALLAN
CRAB R WITH HIM
as he looks thru' the
cubicles.
THEN CRAB BACK L
with him bringing
him into
2s
with the assistant.

ASSISTANT: What's wrong sir.

pULL BACK SLIGHTLY
as Callan comes fwd.
THEN PUSH IN AFTER
HIM AS HE GOES THRU'
CURTAIN (stop this
side of curtain.

CALLAN: Your bloody exits!

107. 4(F)

A/B .CALLAN
RUSHES THRU'
FRAME.
HOLD STATIC FRAME
The Assistant
comes out after
him and rings the
Alarm bell.

ALARM
BELL
RINGING.

ASSISTANT: Mrs. Feather! Mrs. Feather. She's taken one of our dresses.

108. 3(E)

MS Casey
who is lying on his
bed- his head
l. of Frame.
PAN HIM UP AS HE
RISES AND GRADUALLY
ZOOM INTO
CU.

15. INT. CASEY'S ROOM (EVE)

BOOM A. 1.

SOUND.
May's
footsteps
o/v coming up
stairs. They
stop outside
Casey's door.

109. 1(D)

BCU CLICK KNIFE
BLADE as it opens.
See his fingers
tighten round it.
As door opens
cut to:

KNOCK ON
DOOR.

Coming to 3(E) on Shot 110.

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On 1 Shot 109. SOUND:

110. 3(E)
A/B
Casey.

111. 4(G)
MCU May
as she enters

112. 3(E)
A/B
Casey.
ZOOM OUT TO MS
as he throws knife
to ground.

113. 4(G)
BCU MAY.

T/C. CAPTION.
End of Part One. GRAMS.
THEME MUSIC.

FADE OUT: FADE SOUND.

STOP TAPE: 1st COMMERCIAL BREAK.

CAMERA 1: TO POS. D - INT. CASEY'S ROOM.

CAMERA 2: TO POS. G - INT. RANGE.

CAMERA 3: TO POS. E - INT. CASEY'S ROOM.

CAMERA 4: TO POS. C - INT. CASEY'S ROOM.

BOOM B : TO POS. 3 - INT. CASEY'S ROOM.

BOOM A: TO POS. 4 - INT. RANGE.

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VISION

SOUND

FADE UP:

T/C: CAPTION:

Part Two.

PART TWO:

CUT TO:

114. 3(E)
BCU CASEY(react)
He stares straight into camera.
As he looks away cut:

BOOM B. 3.

16. INT. CASEY'S ROOM. EYE:

CASEY SITS FACING D/S.. ON HIS BENCH. MAY IS SEATED ON CAR SEAT D/S . R. FACING L.

115. 4(C)
BCU MAY.

MAY: Why....that Casey!

CASEY: It was a mistake -

MAY: But a knife ?

116. 3(E)
A/B
Casey.

CASEY: I'm sorry!

MAY: You knew I was coming. I always come.

CASEY: (SAVAGE) Why!

117. 4(C)
A/B
May

SILENCE.

MAY: (SIMPLY) You know why. You wanted to kill me!

CASEY: Not you, no!

MAY: Who then!

118. 3(E)
A/B
Casey.

CASEY: Forget it.

MAY: (A BEAT) I can't!

CASEY: FORGET IT!

119. 4(C)
A/B May (reaction)
as Casey rises.

PAUSE.

120. 1(D)
2s
May Big R. f.g.
Casey L. b.g.
CRAB R AND PAN UP
as he comes fwd.

May. Please.

Coming to 4 on Shot 121.

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CASEY: (CONTD.) Please.

MAY: Alright.

MAY STANDS .
REVEALING THE STOLEN DRESS. SHE SWIRLS SLIGHTLY...

I don't look too..giddy do I?

CASEY: You look great.

121. 4(C)
CU May

MAY: (PAUSE) .....

What's up. What happened about the chauffeur thing?

122. 3(E)
2s
Casey l. of Fr.
May R. of Fr.

HE SHAKES HIS HEAD. SITS DOWN FACING D/S.

You've got to get a job, pet.

(May kisses top of Casey's head - then kneels beside him)

SHE KISSES THE TOP OF HIS HEAD. HE REACHES OUT SUDDENLY AND HOLDS HER WRIST WITH ONE HAND, FIERCELY.

SILENCE.

SHE PUTS DOWN HER BAG AND KNEELS BEFORE HIM. SLIGHTLY TO HIS LEFT.

MAY: Casey?

CASEY: What job.

MAY: I mean what I mean, a job.

123. 4(C)
CU May.

I know it's hard. I know you've tried. It hasn't .....been for not trying.

124. 3(E)
A/B 2s

HE LAUGHS ABRUPTLY AND SITS BACK, CALM.

Coming to 1 on Shot 125.

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CASEY: People say things - "You should be sent home on a banana boat!"

MAY: (SUBDUED) Don't.

CASEY: Because I am black people say all sorts of things like "go back to the Zoo." They don't believe we were born by human beings -

MAY: Forget them!

CASEY: Forget them!

MAY: I....forget that knife.

CASEY: They are like a hot knife in me, man.

MAY: Please!

PAN UP as they kiss and come fwd.

CASEY: They believe we spring from monkeys.

125. 1(D) MCU Casey.

MAY: We all do!

CASEY: Only you don't see no white monkeys!!

HE STANDS UP....OFFERS HIS HAND AND SHE GETS UP: HE STARES AT HER: DROPS HER HAND AND TURNS AWAY.

you're a good person.

126. 4(H) CU May (react) (As directed to cut)

SHE LOOKS AT HIM, BEWILDERED BY THE QUIXOTIC CHANGES OF MOOD.

127. 3(E) 2s TIGHTEST. ZOOM BACK TO HOLD 2s as Casey comes fwd.

anybody follow you here?

128. 4(H) CU May R. of Fr.

MAY: (FEARFUL) Something's happened.

129. 3(E) A/B 2s

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CASEY: Anybody follow you here!

MAY: (BEWILDERED) I don't know - why!

PAUSE.

CASEY: You just...haven't got to come here any more, thas all.

MAY: b-...why not.

CASEY: Thas all.

PAUSE.

MAY: B-but...what, what about ...us?

CASEY: Just. Don't. Come.

MAY: (TEARS) I can't go back Casey.

130. 1(D) (As he turns)
CU Casey. (react)

HIS HEAD ROCKETS: SHE SHOWS HIM HER DRESS

131. 4(H)
MCU May
R. of Fr.

This -

132. 1(H)
LOW ANGLE 2s
Hunter l. f.g.
Callan R. b.g.

17. INT. INDOOR RANGE. EVE. BOOM A. 4.

HUNTER AIMS CAREFULLY WITH REVOLVER.

HUNTER: She nicked it! From under your sleeping nose, Callan. Brilliant. Cross may have a point - you must be getting tired.

HE FIRES.

CALLAN: She's either dead quick or dead stupid.

HUNTER: She didn't see you.

CALLAN: What do you think.

133. 2(G)
MCU HUNTER - HE FIRES.

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HE FIRES.

HUNTER: Then why did she run away.

CALLAN: Because she's a thief.

HUNTER: You're tired.

134. 1(H) MCU Callan.

CALLAN: Try punting round everywhere - including every bloody lock-up.

135. 2(G) A/B Hunter.

HUNTER: (AIMING) With what result?

HE FIRES.

136. 1(H) A/B Callan.

CALLAN: Then I'm off it?

HUNTER: (SAVAGE) You're not that old!

CALLAN WINDS IN THE CARD.

No!

CALLAN: Ta.

HUNTER: Coswood you can leave to us - if she doesn't come back we'll scour her out. If she does, Cross can talk to her, one way or the other she'll be very nervous.

CALLAN: Arillo's dead!

137. 2(G) A/B Hunter.

HUNTER CONSULTS HIS CARD: THREE NEAR CENTERS: NOT GOOD ENOUGH.

HUNTER: Green's life is still in danger! Arillo left New York with 10,000 dollars - enough for anyone to kill him, enough to pay anyone to kill Green - if they wanted.

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HUNTER: (cont'd) I haven't forgotten Arilli, nor have Washington - they want a report I can't give - maybe because my Section has the grubby habit of getting lost in women's underwear! So what about your garages.

138. 1(H)
CU Callan (react)

139. 2(G)
A/B Hunter.

CALLAN: Lonely's working on it.

HUNTER: Look after him.

140. 1(H)
A/B Callan

CALLAN: Yeah, well, I will won't I. He's pretty indispensible, isn't he? He's white. I'll try the other lot. (HE LIFTS FLAP. PRESSES BUZZER)

ZOOM OUT AS CALLAN COMES FWD. THEN PAN HIM R TO DOOR.
Delayed cut to: BUZZER PRESS.

141. 2(G)
A/B Hunter.

HUNTER: I'm in a hurry, Callan.

CALLAN: EXITS.

1 to POS. D.
/CASEY'S ROOM./

HUNTER: FIRES.

142. 3(E)
2s TIGHTEST.
May and Casey.

18. INT. CASEY'S ROOM (EVE) BOOM B. 3.

CASEY: Why!

MAY: I don't know.

CASEY: WHY!

PAN CASEY R as he breaks.

MAY: For you!!!

CASEY: Oh you stupid woman.

143. 1(D)
CU May.

MAY: I know..I'm the age I am. I know. But I try for you!

144. 3(E)
A/B

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Hold 2s
Casey turns to May.

CASEY: You don't have to steal! Take it off. TAKE IT OFF!

145. 1(D)
CU May a/b

146. 3(E)
A/B
PAN CASEY L BACK into original 2s

MAY: (REMOVES DRESS.)

CASEY: Wrap it up.

Let Casey leave Fr.
HOLD ON MAY AND MOVE INTO MCU MAY.

MAY: How.

147. 1(D)
MS PANNING CASEY BACK AND FORTH

CASEY: I don't know how - somehow.

MAY: I've got no paper. (SHE REDRESSES)

148. 3(E)
MCU MAY

You don't like this one.

149. 1(D)
MCU Casey
PAN GIM BACK & FORTH

CASEY: You just get it back somehow.

150. 3(E)
A/B May.

MAY: How!!!

151. 1(D)
A/B Casey.

CASEY: Don't keep asking me how. Use your brains woman.

152. 3(E)
A/B May.

MAY: I can't do the back.

EASE OUT TO 2s
As Casey comes to May to zip up her dress.

CASEY: (ZIPS HER UP) You got to go back - now.

MAY: Why can't I ...stay here.

CASEY: Everything must be normal.

MAY: It can't be normal - there's police everywhere.

CASEY: What?

MAY: Police.

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CASEY: (A BEAT) Why police.

MAY PUTS HER ARMS ROUND CASEY

MAY: I'm sorry. I'm sorry, pet.

CASEY: (DELIBERATELY) What are the police doing there, May.

MAY: Guarding Mr. Green.

CASEY: Why.

MAY: Someone wants to kill him.

CASEY LAUGHS

I know - I hate what he says. But it's nothing to do with us.

Hold 2s
Casey holds May close.

CASEY HOLDS HER: DELIBERATELY AWARE OF THE EFFECT OF HIS GESTURE...SHE RELAXES.

MAY: Why're you asking.

153. 4(H)
CU May.

CASEY: I told you. I don't like the police.

MAY: Who do you like.

154. 3(E)
A/B 2s

CASEY: I told you - when I was hurt in my crash - the police came.

MAY: Please -

CASEY: People looked at me on the pavement. They said "Black Bastard". That's why I ask.

MAY: (CLOSES HER EYES) That's why I can't .. go back.

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CASEY: (GENTLY) You go back - now.

MAY: But -

CASEY: Now.

MAY: I can't - Mr. Lynd'll ask me where I've been-

Hold 2s
Casey pushes
May to arms length

CASEY: Mr. Lynd?

MAY: Mr. Green's new bodyguard - he's everywhere. And the dress.

CASEY: (SLIGHT PANIC) You - you just say. .. you you realised what you done - you threw it away.

155. 4(H)
MCU May.

MAY: They'll ask me where I threw it!

156. 3(E)
A/B 2s

CASEY: I-I'll keep it here - no! I tell you what you do - you take it back to the shop-

MAY: It's closed!

CASEY: Then put it through the letterbox! Police ask you why - you say you - you were thinking - you were guilty! You walked around! You didn't come here!

MAY: (AGAIN DISTURBED) Where did I walk!

CASEY: (VIOLENT) Anywhere - not here!

157. 4(H)
A/B May.

MAY: Why, why can't I come back!

158. 1(D)
MCU Casey.
Hold static frame
let Casey leave it.

CASEY: Anywhere not here! For God's sake woman - not here!

159. 3(E)
M.W. 2s
May R. f.g.
Casey l. b.g.

THE SHOCKING REALISATION DAWNS ON HER: SHE STARES AT THE KNIFE THEN BACK AT HIM.

160. 4(C) (As May starts
BCU MAY. to react)

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MAY: You!

161. 1(D)
MCU Casey.

CASEY: No. No. No. But I know who will, May., May, May - if you say anything - anything about us here. And, remember, I know the man! You'll pin me. It's better May. It's better you get done for stealing than you get done for knowing me - and what is going to be done.

162. 3(E)
MCU May
R. of Fr.
Let Casey in R.
Hold 2s.

163. 1(D)
BCU Casey.

164. 4(H)
CU May.

3 to POS J
BLACK GLOVE

MAY: I took it ..for you.

165. 3(J)
2s
Callan L. of Fr.
Anna R. of Fr.

19. INT. BLACK GLOVE OFFICE (EVE) BOOM C. 3.

ANNA: I have already told your people - we have nothing to hide. You may look wherever -

CALLAN: A man's dead.

166. 2(H) (As Anna breaks)
MS Anna.
PAN HER L. TO R.
Holding her the same size as she walks off to behind her desk.

ANNA: We too mis Joseph Arillo.

CALLAN: You missed him at the airport.

167. 3(J)
MCU Callan.

168. 2(H)
A/B
STILL PANNING ANNA.

ANNA: However much we are provoked - and there is plenty of evidence for it - we do not as an organisation believe in violence.

169. 3(J)
MS Callan
as he points to poster.

170. 4(J)
CU POSTER.

171. 2(H)
MCU Anna.

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ANNA: England is not yet America. But one day...if things don't change - and it comes to violence to protect ourselves and our interests...we must be ready.

172. 3(J)
MWS Callan l. b.g.

CALLAN: You'll need money . Arillo's money.

ANNA: Why should we bite the hand that feeds?

TIGHTEN AS CALLAN Closes on Anna.

CALLAN: You want the money.

ANNA: I know we are kept under surveillance - but you know everything about us?

CALLAN: No not everything - that's why I'm here darling.

ANNA:(A BEAT) Look wherever you wish.

CALLAN: Show me.

173. 2(H)
MCU Anna.

ANNA: Certainly not! You have your job to do - I have mine.

174. 3(J)
TIGHTEST 2s
Fav. Callan.

CALLAN: Open that drawer.

175. 2(H)
M. 2s
Callan l. of Fr.
Anna R. of Fr.

SHE DOES SO ANGRILY - AND PRODUCES AN EMPTY FILE.

ANNA: We have even supplied you with photographs.

CALLAN: All of them.

176. 3(J)
MCU Callan.
PAN DOWN AND SEE ANNA'S HAND SHUT DRAWER.
As draw shuts cut to:

ANNA: Please look!

CALLAN: Alright - your membership lists.

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ANNA: You've got them as well.

177. 2(H)
MCU Anna (react)

178. 3(J)
MS Callan.
He turns and walks away.
ZOOM IN AFTER HIM AS
HE GOES - HOLDING HIM
THE SAME SIZE IN FR.

CALLAN: Let's say Arillo was killed by some lone nut.

ANNA: You have your extremists.

179. 2(H)
A/B Anna
Before Callan turns
to her.

CALLAN: Would you help?

ANNA: No. But we could do very little to stop him.

180. 3(J)
A/B Callan.

CALLAN: "HIM" ?

181. 2(H)
A/B Anna.
PHONE.
She picks up
phone.

ANNA: Or 'her'. (PHONE RINGS)
Hello - one moment please.

182. 3(J)
MCU Callan.

CALLAN: Good day.

183. 2(H)
MWS Anna at desk.
showing full width
of desk.

3 to G
FAST

20. INT. GREEN'S LOUNGE (NIGHT)

BOOM A. 2.

184. 3(G)
Full Length shot
of May centre. Door L
of Green's lounge.
She opens curtains
and pulls
them to again.
LIGHTS
OUT.

GREEN: (O/V) Mrs. Coswood.
Damn the woman!

LIGHTS
ON.
On cut to
185.

MAY: Yes, sir!.

185. 1(E)
M. 2s
Cross who switches
on the lights

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GREEN APPEARS: CROSS AND HE STARE AT THE SHOCKED WOMAN. HE STANDS JUST INSIDE THE DOOR.

As Cross breaks L. PAN HIM AND CRAB R to bring him into 2s with May.

CROSS: What are you doing?

MAY: Pulling the curtains.

GREEN: (BLUSTERING) You were told expressly -

MAY: I forgot sir. I came in, I aired the room - you smoke so much and I...pulled the curtains.

CROSS: In the dark.

186. 3(G)(After Cross' head turn to Green.
MCU Green (react)

MAY: (A BEAT) Yes sir.

21. INT. CALLAN'S ROOM. NIGHT. BOOM C. 1. BOOM B. 1. (Lonely o/v)

187. 4(E)
LOW ANGLE W.S. CALLAN Table f.g. Door l. b.g.

PHONE RINGING. LIGHTS ON.

THE PHONE IS RINGING IN THE EMPTY FLAT. THE DOOR OPENS AND CALLAN MOVES QUICKLY TO THE PHONE. Linked phones

CALLAN: Yes.

LONELY: (OV) I'm Lonely, Mr. Callan.

IMPERCEABLY PED UP AND EASE INTO MCU CALLAN by the end of the scene.

CALLAN: Then buy a budgie. Where the hell've you been!

LONELY: (OV) Me plates're screaming, Mr. Callan.

CALLAN: Mine to - did you get anywhere?

LONELY: (OV) No - but I didn't half learn a lot of things.

CALLAN: What things.

LONELY: (OV) I been going in the lock-ups and I said - I got a mate of mine, he got a bad smash, and don't want no insurance on him -

Coming to 2 on Shot 188.

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LONELY:(CONTD) right - but when I says he's black - I'm out on me ear! Blacks don't want no black bother - it's going to be very dificult Mr. Callan -

CALLAN: You got anything!

LONELY: A bloke's going to give me another couple tomorrow dinner time - now it's all dark, they're closed!

CALLAN: Give me the names of where you have been.

LONELY: (OV) Oh blimey -

CALLAN: (SHARP) You're wasting my tanners old son!

188. 2(J)
MWS GREEN
centre b.g.
May mid f.g. centre.
Cross L. of fr.

22. INT. LOUNGE. (NIGHT.) GREEN ROOM A. 2.

MAY COSWOOD SEATED ON COUCH. GREEN BEHIND COUCH. CROSS STANDS AT L. END OF COUCH.

GREEN: (WORRIED) Just...help Mr. Lynd.

CROSS: It's alright sir. I can manage. Can you explain, Mrs. Coswood?

MAY: I didn't mean to -

189. 3(G)
MCU Cross

GREEN: May -

CROSS: Leave her! Sir.

190. 2(J)
A/B 3s
START TO EASE IN ON MAY.

MAY: I don't...know what came over me, I...

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MAY: (CONTD) I don't...then I (AS IF TRYING TO REMEMBER CASEY'S INSTRUCTIONS) I just walked around. I walked around. I was feeling guilty. I've...never done that before.

We leave 2s still moving in:

191. 3(G)
A/B Cross.

CROSS: (SOFTLY) Never done what.

192. 1(E)
MCU Green.

GREEN: She's never disobeyed instructions.

193. 3(G)
A/B Cross.

CROSS: NO sir.

194. 2(J)
A/B
STILL EASING IN ON MAY.

MAY: (CONFUSED) Not - instructions, he - nobody nobody tole me what to do. I did it myself. It's only me - you've got to... charge. I know that...what I did was wrong... so I pushed it back...through the letterbox - they'll see it in the morning, won't they.

195. 3(G)
A/B Cross.

CROSS: (SOFTLY) See what.

196. 1(E)
HIGH ANGLE MCU MAY.

MAY: The dress. I didn't mean to, and I tell the truth, Mr. Green.

PAN UP AND L TO GREEN
For his line.

GREEN: What dress!!

197. 2(J)
BCU May.

MAY SUDDENLY REALISES THAT THEY KNOW NOTHING ABOUT IT: HER WORDS NOW BECOME MORE GUARDED...AS SHE DROPS HER OVERT NERVOUSNESS.

MAY: The dress.

198. 1(E)
MS Green
PAN HIM R
as he breaks round the end of the couch.

GREEN: (IMPATIENT) What're you blathering about May -

MAY: } Sir?
CROSS: } Sir!

GREEN: We're talking about these blasted curtains!

199. 2(J)
CU May.

Coming to 3 on Shot 200.

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MAY: (FLATLY) I came in that way.

SILENCE.

CROSS: Why.

HOLD STATIC FRAME
Let May go.

MAY: I was ashamed.

SILENCE.

Let May leave Fr.

I'll make some coffee.

200. 3(D)
HIGH ANGLE MCU Cross.
(react)

201. 1(E)
MCU Green.

GREEN: Look, we'd better call tomorrow's dinner off -

202. 3(D)
HIGH ANGLE MS Cross.
EASE AS CROSS COMES FWD.
Eventually holding
Green 1. b.g.
Cross Big R. f.g.
on phone.

CROSS: No! I suggest we keep everything as normal as possible. Sir.
(CROSS GOES TO PHONE AND SITS ON DESK.)

GREEN: Normal!

CROSS PUTS HIS HAND OVER THE RECEIVER.

CROSS: Could you...occupy her sir.

GREEN: Occupy her - with what! May I remind you - for a man in my position, with my commitments - this situation is hardly bearable!

CROSS: (EVENLY) It was...hardly of our making. Sir.

Coming to TAPE RUN.

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GREEN: EXITS.

CROSS: (ON PHONE) Hunter?

TAPE RUN: CAMERA 1: to POS. E - INT. GREEN'S LOUNGE.
CAMERA 2: to POS. H. - INT. BLACK GLOVE OFFICE.
CAMERA 3: to POS. J. - INT. BLACK GLOVE OFFICE.
CAMERA 4: to POS. K. - GREEN 'S LOUNGE.
BOOM C. to POS. 3 - INT. BLACK GLOVE OFFICE.

203. 3(J)
W.S. See Callan switch on the torch in W.S. Then cut to:
LIGHTING. 23. INT. BLACK GLOVE OFFICE(NIGHT) BOOM C. 3. GOBBO F/X.

204. 2(H)
MS CALLAN FOLLOWING HIM WHEREVER HE GOES. HOLDING HIM THE SAME SIZE IN FR.

205. 3(J) (As Callan opens locked drawer)
CU INSIDE OF EMPTY DRAWER.

206. 2(H) (As drawer shuts)
As Callan settles on diagram on wall start to EASE HIM INTO MCU as he says the names on the list to himself.
CALLAN MUTTERS NAMES TO HIMSELF.

207. 3(J)
W.S. WHOLE ROOM.
LIGHT SWITCHED ON. Behind glass door.

208. 2(H)
MCU Callan (react)
HOLD STATIC FRAME
Let Callan go.

209. 3(J)
W.S. A/B BOTTOM OF PED.
Callan big R. f.g.

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When Anna has come to fwd position cut to:

LIGHTS ON.

210. 2(H)
LOOSE MCU Anna.

HOLD STATIC FRAME as she leaves Fr. cut to:

LIGHTS OFF.

211. 3(J)
A/B

Let Anna exit. Callan rises cut to:

212. 2(H)
MS Callan
PAN HIM L to diagram.
After he has taken it PAN L AND CRAB R AND PUSH IN on door after Callan closes it.

213. 4(K)
LOW ANGLE MWS
Looking straight down Green's desk R. of Fr.
Cross l. b.g.

As Green holds book matches up cut to:

24. INT. GREEN'S LOUNGE(DAY 3)

BOOM A. 2.
BOOM B. 2.

GREEN: Why is nothing being done. But still this.

214. 1(E)
BCU Book of Matches

215. 4(K)
A/B 2s

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GREEN: (CONTD) Why this Lynd! ! - ah, no - you have no opinions!

CROSS: I vote. (HE IS STUDYING MATCHE)

GREEN: I'm to be hounded, threatened, my life circumscribed - for what! For telling the truth!

Incl. May entering in b.g.
3s

CROSS: (DELIBERATELY) Yes sir.

MAY ENTERS WITH COFFEE.

GREEN: And we being in touch! But we have our surgeries, we have our constituency meetings -

HE GRABS THREE LETTERS.

we have our post. Why is my life in danger! Because I seek to reflect not lead the word of the common man - listen...

HE IS ALMOST HYSTERICAL.

As Cross Breaks 1 u/s PUSH IN WITH HIM TO 2s
Cross 1. Fr.
May R. Fr.

(READS)..."uh...uh...'In our Branch, Mr. Green, we get a load of complaints about hygiene and all those sort of things. They are very dodgy ones to sort out and we don't like being involved in it. But they happen such a lot you can't ignore it. We usually have a talk to the immigrants and tell them about hot water and Carbolic Soap!

Cross moves to May
Hold 2s

MAY: Prisoners smell too.

CROSS: What do you know about Prisoners, Mrs. -

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GREEN: And another..."Two of them run a bawdy house in one of our sheds!"

MAY: (CRACKING) Nothing. I don't know anything!

CROSS: Where were you between the hours of six and eight thirty Monday!

216. 2J
MCU
May.

MAY: Leave me alone!

217. 1(E)
MS Green
PAN HIM L
as he goes to May.

GREEN: (ASTOUNDED) May! Do you know anything.. May! - YOU ?!

BOOM B. to POS. 1.

218. 2(J)
A/B May

MAY: I don't know! I don't know! I don't know!

BOOM A. 2.

CROSS: (CLOSE) Have you ever seen a dead man, Mrs. Coslett?

219. 4(J)
BCU May
PAN HER DOWN
as she sits.

220. 3(H)
MS Callan.
standing by
table.

25. INT. CALLAN'S ROOM.(MORNING.) BOOM C. 2.

CALLAN IN OVERCOAT AND GLOVES IS STARING AT LONELY'S LIST AND THE DIAGRAM LIST...LONELY'S LIST IS SCORED OUT, THE OTHER ALMOST EMPTY. ("C - FETTER") REMAINS CLEAR)

CALLAN: Blast you, Lonely, ring!

HE UNLOCKS THE DRAWER AND PUTS LONELY'S LIST IN: HE STARES AT THE TIE. LOCKS THE DRAWER, POCKETS THE DIAGRAM LIST AND EXITS...

TAPE RUN: TO EDIT IN: Scene 26.
INSERT 4 EXT. GARAGE ENTRANCE (DAY)
Timing: 10s

BOOM B. to POS. 3.

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221. 2(H)

MWS Anna seated at desk. See desk across bottom of Frame.

27. INT. BLACK GLOVE OFFICE (DAY)

BOOM C. 3.
BOOM B. 1.
For Casey o/v GRAMS.
Sound of dial dialing and then pips.
Linked phones.

ANNA: Hello.

CASEY: (O/V) Brooford Motors?

ANNA: Anna. (PAUSE) Casey.

CASEY: (O/V) Yes.

ANNA: Where the hell have you been. We've been looking for you. You've got to stop this madness. The police have been following everybody.

CASEY: Nobody tells me when to - (O/V)

ANNA: Our full address list has been taken. It went last night. Everybody's been told. Casey - are you there?

CASEY: (O/V) They can't be on to me.

ANNA: It's crazy what you're doing. You're jeopardizing the whole movement. We all warned you. Casey . It's so stupid. We warned you - you're on your own.

222. 4(J) (When Anna has risen)
MCU Anna.
PUSH INTO CU during speech.

Casey replac his receiver out of Visio

PHONE PUT DOWN BY CASEY.

223. 2(H)

A/B

Casey.

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RUN TAPE: EDIT IN VTR INSERT NO. 5. SCENE 28 (DAY)
EXT. GARAGE.
Timing: 1.20s.
N.B. FADE UP END OF PART TWO CAPTION - HOLD FOR TEN SECONDS - FADE OUT - STOP T.

O.B. LOCATION
28. EXT. GARAGE YARD (DAY) SOUND.

LONELY HIS EYES EVERYWHERE
THE EPITOME OF A SUSPICIOUS APPEARANCE
SEARCHES FOR SOMEONE TO SPEAK TO.
NO - ONE.

LONELY: Hullo?

NO ANSWER HE PREPARES TO LEAVE.

CASEY: What're you doing here.

LONELY SPINS:

LONELY: Hello.

CASEY: You looking for something?

LONELY: Where do you come from!

CASEY: Never mind where I come from

LONELY: It was an expression.

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FRIENDLINESS CRUSHED, SOMETHING ABOUT THE PLACE UNSETTLES LONELY.

LONELY:(CONTD) I got a mate. He's had a smash-up see -

HE CAN'T STOP HIS EYES TRAVELLING EVERYWHERE.

only he's in trouble with the Insurance - alrea see. And he - can you do his motor up cheap?

PAUSE.
He's black...I mean coloured.

A WHITE CORTINA SWEEPS INTO THE YARD, RASPING TO A HALT, HALF BLOCKING THE EXIT THROUGH THE GATES...THIS DISTRACTS CASEY

Never mind. I can see your busy.

HE STARTS TO SCUTTLE AWAY.

CASEY: Stop!

LONELY LOOKS TRAPPED: HE SEES A HEAVILY SET MAN, GRAY, 30, ITALIANATE, DRESSED LIKE A RAZOR EMERGE FROM THE DRIVING SEAT OF THE CAR, MAKING FOR HIM.

Stophim! Lock the gates!

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ON OB. LOCATION VTR INSERT

LONELY MAKES A BREAK FOR THE OTHER SIDE OF THE CAR, HEAD DOWN, WHEN THE BACK DOOR SWINGS VIOLENTLY OPEN AND CRACKS HIM INTO THE WALL. HE MOANS AND ROLLS OVER, STILL. RUTTER STEPS OUT, SMILES AT CASEY AS GRAY LOCKS THE GATES.

(END OF INSERT)

CUT TO:

T/C. CAPTION.
End of Part Two.

FADE OUT:

2nd COMMERCIAL BREAK.

CAMERA 1: to POS.J - INT. GREEN'S LOUNGE.
CAMERA 2: to POS.K - INT. GREEN'S LOUNGE
CAMERA 3: to POS.K - INT. HUNTER'S OFFICE.
CAMERA 4: to POS.B - INT. HUNTER'S OFFICE.

BOOM B to POS. B. 1. - INT. HUNTER'S OFFICE.

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VISION [illegible] SCOTIA

FADE UP
T/C. CAPTION.
Part Three.

PART THREE

CUT TO:

224. 4(B)

29. INT. HUNTER'S OFFICE (DAY) BOOM B. T.

HUNTER: Who the hell's running this shoot, Callan!

CALLAN: Nothing's happened, right!

HUNTER: -me or you!

225. 3(K)
2s
Callan 1. f.g.
Hunter ". b.g.

CALLAN: Nothing had happened, so I took it. Maybe that way something will.

HUNTER: So now you're interested!

CALLAN: What the hell do you think I should have done. Asked them to keep the lights on while I wrote them down -

HUNTER: I'm not talking about that - I'm talking about your basic inability to stick to orders - run-of-the mill instructions! ---- you haven't reported back for eighteen hours!

226. 4(B)
MCU Callan.

CALLAN: I was about my father's business. Sir!

227. 3(K)
MS Hunter
moving R. PAN HIM R
CRAB L INTO O/SHOULDER
2s
FINISH POS. 3B

HUNTER: You're on the dive, Callan! I'm supposed to anticipate every emergency - I can't do that without run-of-the mill facts! A man's life is in danger -

228. 4(B)
CU Callan
PAN UP WITH HIM AS HE RISES.

Coming to 3 on Shot 229.

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CALLAN: (RISES) Yeah, maybe, only the man I'm thinking about - he's shabby , and he's little and he stinks fit to blow a bank - and you - you bailed him out - remember?

HUNTER: Mh.

229. 3(B)
CU Hunter (react)

CALLAN: Yeah. Lonely. He's gone. (PAUSE) Now sir, I'm reporting to you officially. After I nicked that I wnet round to Lonely's rabbit hutch, last night, he wasn't in. I want back to my place. I checked this against the list Lonely's covered. That left fifteen addresses. I went to every single one. Theirs. Six of them are garages. And they're all lock ups.

230. 4(B)
MCU Callan (loose)

EASE INTO CU
during his speech.

231. 3(B)
MCU Hunter

HUNTER: Wednesday - early closing.

232. 4(B)
A/B Callan

CALLAN: Not in the morning.

233. 3(B)
CU Hunter

HUNTER: It's now six o'clock.

234. 4(B)
CU CALLAN'S FOOT
on desk.
WHIP PAN UP TO CU
CALLAN'S FACE.

CALLAN: Look I've been traispsing all over bloody London.

235. 3(B)
O/SHOULDER 2s
Callan l. of Fr. f.g.
Hunter R. b.g.

HUNTER: (FLICKS INTERCOM) Get me Cross. (FLICKS OFF) But still no lead!

236. 4(B)
MS Callan.

CALLAN: This.

HUNTER: It might help.

237. 3(B)
A/B
TIGHTEN AS CALLAN
CLOSE ON HUNTER.

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On 3 Shot 237.

SOUND.

HUNTER: Green's received a second book of matches.

238. 4(B)
MCU Callan.

CALLAN: It worked.

239. 3(B)
A/B

HUNTER: Will you let me finish.

CALLAN: Sir.

HUNTER: He got it today. It was postmarked Hammersmith - yesterday. That tie up with anything?

240. 4(B)
MS Callan, looking at list.

CALLAN: No.

241. 3(B)
A/B

HUNTER: So our friends are ..determined to do what they set out to do, whatever happens. That's why I need constant reporting. According to Cross it also upset Mrs. Cosgood. She's back - ~~obviously a fact that barely~~ interested you as you haven't reported back.

242. 4(B)
MCU Callan (react)

243. 3(B)
Hunter.

244. 4(B)
A/B Callan.

INTERCOM BUZZ.

CALLAN: I was looking for Lonely.

Hunter's Sec. On Intercom.

VOICE: (O/V) Mr. Cross, sir.

245. 3(B)
O/SHOULDER 2s
Callan R. f.g.
Hunter L. b.g.

HUNTER: (PICKING UP PHONE) If the link is through her, it's so simple it's diabolical.
Hunter.

246. 2(K)
MWS Cross on phone R. of Fr.

30. INT. GREEN'S LOUNGE (DAY)

BOOM A. 2.
BOOM B. 1.
for Hunter o/
Linked telephones.

Coming to 3 on Shot 247.

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CROSS: Sir?

HUNTER:(OV) Have you...managed anything further from Coswood?

CROSS: No sir. I've just let her boil all day. Just walked round and round her sir. She's in a state - I don't fancy your dinner tonight -

HUNTER: (OV) Get her.

CROSS: Yes sir.

HE PUTS THE PHONE DOWN.

247. 3(B)
A/B
2s

51. INT. HUNTER'S OFFICE. DAY. BOOM B. 1.

HUNTER FLICKS - ANOTHER SWITCH ON HIS BOARD AND POINTS TO A SECOND PHONE. CALLAN PICKS UP THE EAR PIECE AND SCREWS ROUND ON HIS SEAT.

HUNTER: (MOODILY) Cross does as he is told.

PAUSE

CALLAN: Yeah. I noticed. He's thick.

248. 2(K)
M.W.S. A/B
incl. May.

32. INT. LOUNGE.(DAY.? GREEN BOOM A. 2. BOOM B. 1. for Hunter o/

MAY COSWOOD WIPING HER HANDS ON HER APRON (AND 'IN A STATE') IS LED TO NEAR THE PHONE BY CROSS.

CROSS: Yes sir.

HUNTER: (OV) Sit her down.

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CROSS: Sit down, Mrs. Coswood.

Hold 2s
May sits.

Sir.

HUNTER: (O/V) Stare at her.

249. 4(K)
CU Cross (staring)

250. 1(J)
CU May (react)

251. 4(K)
A/B Cross

252. 1(J)
A/B May

353. 3(B)
A/B 2s
Callan, Hunter.

33. INT. HUNTER'S OFFICE (DAY) ROOM B. 1.

HUNTER ON PHONE.

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33. INT. HUNTER'S OFFICE. DAY.

HUNTER: (SOFTLY) We're on to a long shot, James. I'm going to read out a list of addresses - they might or might not mean anything. Just watch for ticks. We want to know what happened inthat hour or so - and if she's got nasty brothers and sisters it might work.

CROSS: (OV) Sir

CALLAN HANDS OVER THE LIST.

254. 2(K) (left of Pos.)
2s
Tightest.
Cross, May.

HUNTER: Right - Gladwin Road.

34. INT. LOUNGE. DAY. GREEN BOOM A. 2.

CROSS: Gladwin Road!

MAY: Wh-what -

CROSS: (TO PHONE) Nothing.

255. 3(B)
2s A/B

35. INT. HUNTER'S OFFICE.(DAY.) BOOM B. 1.

HUNTER: (SOFTLY) Only tell me if something happens - Somerfield Road.

256. 2(K)
2s A/B

36. INT. LOUNGE. DAY. GREEN BOOM A. 2.

CROSS: Somerfield Road.
(PAUSE) Walmer Street.

Coming to 4 on Shot 257.

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PAN UP FAST AS MAY RISES. PAN DOWN WITH HER AS SHE SITS.

MAY: (RISING) WhY're you doing - please!

CROSS: Sit down. (PAUSE) Walmer Street. (PAUSE) Desart Street. (PAUSE) Kimberley Close. (PAUSE) Fetter Street. (PAUSE) Hold it sir....

257. 4(K)
BCU May's clenched hands. PAN UP FAST TO CROSS IN CU.

MAY: You...you're only trying .. you don't know anything.

258. 1(J)
MCU May
Follow action.

CROSS: Know what.

MAY: Nothing! Nothing!

259. 4(K)
MCU Cross.

CROSS: That where you went after? Fetter Street?

MAY: No!

CROSS: Where then?

260. 1(J)
CU May.

MAY: I told you. I walked round. Thinking. I told you.

261. 4(K)
A/B Cross.

CROSS: Why steal, Mrs. Coswood. You're well paid. Or aren't you.

GREEN: WATCHES THE SCENE UNSEEN AT THE DOOR.

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CROSS CONT: (LONG SHOT)...you're mixed up? You...have to prove something, to someone - with an eighteen guinea dress? Someone? Some - people? You think if they'll kill Mr. Green - they'll stop at you?

262. 1(J)
A/B May.

MAY: He wouldn't -

CROSS: 'He'!

MAY: He wouldn't, he wouldn't he wouldn't! He's good, good! He's good to me!

263. 4(K)
A/B Cross.

CROSS: Who!

264. 1(J)
A/B May.

MAY: No!

265. 4(K)
CU Cross.

CROSS: Who! For God's sake - who - a man's life is in danger!

266. 1(J)
MCU May (react)

37. INT. HUNTER'S OFFICE (DAY) BOOK B. 1.

267. 3(B)
A/B 2
Callan and Hunter(react)

38. INT. GREEN'S LOUNGE(DAY) BOOK A. 2.

268. 1(J)
MCU May

EASE INTO CU
during speech.

MAY: All I did ... was... when... if, there's nobody in - your house - here - you don't talk... you, I make food... I clean... then I make food... I clean, they're not ever my pieces, they belong...

269. 2(K) (left of Pos.)
MCU Cross.

CROSS: (SOFTLY INTO PHONE) It's Fetter Street, sir.

MAY: So what do..you do when... so you go for walks .....

CROSS: There's a 'He'... and there is a connection - but we're not going to get it here now -

Coming to 1 on Shot 270.

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MAY: You meet'...people in parks.

BOOM B. 1.

HUNTER: (O/V) Fine. Oh, and the dinner's still on. Hunter o/v on linked phone.

CROSS: She'll be in no fit state.

HUNTER: (O/V) You will be. Tell Green.

PHONE GOES DOWN.

270. 1(J) CU May.

MAY: ..and he..talked to - me. He was kind. He ..was there..everyday, everytime...I was there. In the park he was ...kind.

271. 2(K) 2s Green and Cross.

SILENCE:

GREEN: Who, May - WHO!

272. 1(J) A/B May.

SILENCE

MAY: No..he wanted it kept ..to us!

273. 3(B) A/B 2s.

39. INT. HUNTER'S OFFICE (DAY) BOOM B. 1.

HUNTER: I can't see how anyone will get near Green. I've got Special Branch sticking out of the stone-work. (FLICKING INTERCOM)

274. 4(B) CU Callan.

CALLAN: I want Fetter Street.

275. 3(B) MS Hunter.

HUNTER: You've got it.

276. 1(J) MS May.

BOOM B. to POS. 3.

40. INT. LOUNGE GREEN'S (EVENING) BOOM A. 2.

MAY: (ZOMBIE) I've got a dinner to prepare.

277. 2(K) 2s (TIGHTEST) Green and Cross. Coming to 1 on Shot 278.

CROSS: Mrs. Coswood.

GREEN: We can't go ahead

CROSS: My orders are 'yes' - sir.

GREEN: You're provoking -

CROSS: I... am not sir. (TO MAY) You won't be going out again.

As Green exits
PAN DOWN WITH CROSS
TO 2s
with May.

MAY: (A BEAT) No.

278. 1(J)
CU May
putting her keys
into Cross' hand.

CROSS: Then, you won't be needing your keys
(MAY TAKES THEM FROM HER APRON POCKET
AND HANDS THEM -)

FAST MIX TO:

279. 4(L)
CU Casey's hand putting
keys into Rutter's
hand.

41. INT. CASEY'S ROOM(EVE) BOOM B. 3.

CASEY HANDS IDENTICAL KEYS TO
ABOVE TO RUTTER. LONELY LIES
DOGGO.

280. 3(K)
2s o/shoulder
Casey l. b.g.
past Rutter R. f.g.

RUTTER: What we came for

CASEY: (OF ONE KEY) That's windows round the back.

281. 4(L)
2s
Gray and Rutter.

RUTTER: Very elegant.

GRAY: How d'y get them.

282. 3(K)
MS Casey.

CASEY: (A BEAT) I made love for them. (BRISK) I meet you round the back - don't spread the gardens till you hear from the street. There is a bodyguard - Lynd -

RUTTER: All the more the merrier -

283. 4(L)
A/B
2s

CASEY: I want no loose ends!

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PAUSE:

RUTTER: You're paying a lot of gravy. We. Take. Very. Good. Care.

284. 1(K) (Pushing 3's C.)
W.S. LOW ANGLE
Casey l. of Fr.
Lonely
Gray and Rutter
R. of Fr.

CASEY: You know the time, you be there.

GRAY: What about Norzel Gummidge.

CASEY: (VIOLENT) You want to take over this?

GRAY: No mate - I seen what you done to one of your bruvvers.

CASEY: Good. (HE POINTS TO FIVE SMALL CARD-BOARD BOXES) You'll need those.

Hold shot
as Rutter and
Gray move d.s.r.
f.g.

GRAY PICKS TWO UP, RUTTER TWO: GRAY LOOKS IN THE TOP OF ONE.

285. 4(L)
A/B
2s

GRAY: Oh, what a loverly war.

286. 1(K)
A/B

Rutter and
Gray exit Fr.

As Casey grabs
Lonely cut to:

287. 3(K)
2s (Tightest)
Casey and Lonely.

Casey crosses
R. to L. to
L. of Lonely.

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CASEY: (PANICKING) Tell me about this man!!

LONELY: (TERRIFIED) Wh-what - m-man!

CASEY: Who has crashed!

LONELY: Him?

CASEY: Tell me!

LONELY: It's only - y'know - a bit of business -

CASEY: It's a lie!

LONELY: No!

CASEY: To spy in here!

LONELY: I don't like it in here!!

CASEY: Everything inside me - tells me to get the hell out of here - and I'm staying talking to you - who are you!

288. 4(L) M. S. Lonely. WHIP PAN HIM to floor.

LONELY: Me?

289. 3(K) MS Casey. As he comes into floor shot cut to:

CASEY: (HURLING HIM) Who else is there in this room! You think I won't understand you' lying? Why are you here with your lies! And your crashes that don't exist!

290. 4(L) Double MCU Casey.

As Casey breaks out of shot cut to:

LONELY: Joe - thas it - Joe, he's a good geezer. I'm me I'm doing him a favour en I! Know what I mean .....

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291. 3(K)
TIGHT MS
Casey.

CASEY: I don't want to hear the name Joe! (HE WAVES A MATCH STRIP) You mean you're not looking for this!

292. 4(L)
A/B 2s

LONELY: Me? Nah! Honest!

293. 3(K)
A/B

CASEY: Liar!

294. 4(L)
Double MCU
Lonely and Casey.

LONELY: Wha-what do I want with-

295. 3(K)
BCU Casey (react)

KNOCK DOWN-STAIRS

CASEY: (CRAZY) You are a crazy, crazy liar! (A KNOCK DOWNSTAIRS: BOTHFREEZE) You call out - I can be very accurate! (THE KNOCK IS REPEATED. MORE INSISTENT.)

296. 1(K)
LOW ANGLE 2s
Casey and Lonely.
Casey exits Fr.

REPEAT KNOCK.

..... You - call out! I've got nothing to lose!

TAPE RUN: ARTISTES REPOS.

45. INT. HALLWAY. EVE. CASEY

FISH POLE B.L.
SLUNG MIC

297. 2(K)
2s o/shoulder
Callan l. of Fr.
Casey in doorway
R. of Fr.

KNOCK

A KNOCK FROM THE OUTSIDE ONCE AGAIN. CASEY DESCENDS THE STAIRS: HE'S IN A TERRIBLE STATE HE COMPOSES HIMSELF, OPENS THE DOOR. CALLAN WITH A CLIPBOARD

CALLAN: Good evening sir. I'm from the Board of Trade.

CASEY: At....at this time of night?

CALLAN: We're very busy sir -

CASEY: (OPENS DOOR A BIT WIDER) I'm not the proprietor -

298. 5(A) (ON FORK LIFT)
WIDEST SHOT
looking down the stairs

Callan comes fwd and blank out lens.

CALLAN: KNOCKS CASEY OUT WITH DOOR.

TAPE RUN: ARTISTES REPOS.

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299. 1(K)
LOW ANGLE W.S.
Lonely jack-knifes across the floor towards camera.
Hold door R. b.g.

PAN UP AND TIGHTEN 2s as Lonely and Callan rise.

44. INT. CASEY'S ROOM (EVE) BOOM B. 3.

LONELY: Dahn't.

300. 3(K)
MCU Callan.

CALLAN: Hop it. Hop it.(HE CUTS LONELY'S BONDS)

LONELY: Here - Mr -

CALLAN: You heard.

301. 4(L)
CU Lonely.

LONELY: S'important - they - the other bloke they're going to do in some geezer.

CALLAN: I'll do you in if you don't -

302. 3(K)
A/B

303. 1(K)
W.S. Callan
l. of door R. of Fr.

Lonely exits.

LONELY SCOOTS INTO CASEY WITH KNIFE.

CASEY MOVES HIM ROUND TO A DEFENSIBLE POSITION.

CALLAN SLOWLY UNBUTTONS HIS COAT, THRU' FOLLOWING DIALOGUE.

304. 4(C)
2s (Tightest)
Casey and Lonely.

CASEY: I was right.

305. 3(K)
CU Callan.

CALLAN: What blokes and what geezer.

CASEY: He belongs to you.

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CALLAN: Son, he don't even belong to his mother.

306. 1(K) A/B

307. 4(C) A/B

CASEY: Don't move.

CALLAN: (STALLING) When's it going to happen.

308. 3(K) MCU Callan.

309. 4(C) A/B Casey

CASEY: What.

CALLAN: (WAVING THE BOOK OF MATCHES) This. (HE CONTINUES TO UNBUTTON HIS COAT)

310. 3(K) MCU Callan's hand taking book matches from his pocket. PAN UP TO HIS FACE.

CASEY: I don't know.

311. 4(C) A/B

CALLAN: You don't

312. 3(K) A/B

CASEY: No.

CALLAN: But your... girl friend does.

313. 4(C) A/B

HALF PAUSE.

CASEY: What girl.

314. 3(K) A/B

CALLAN: Too slow - how do you think we got here?

315. 4(C) A/B

CASEY: If you knew anything you'd be somewhere else.

316. 3(K) A/B

CALLAN: (VIOLENT) Where!

As Callan kicks the knife from Casey's hand cut to:

CASEY: She knows nothing. I don't want her hurt.

317. 3(K) CU Callan's gun WHIP PAN UP TO HIS FACE (As we hit face cut to:)

318. 1(K) A/B As Lonely scuttles out.

CALLAN: Move. Move!

Coming to 3 on Shot 319.

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319. 3(K)
CU Callan (react)

320. 4(C)
MS Casey (react)

321. 2(J)
MWS
Hunter, Cross.

(Phillip and Man standing R. H. end sofa. Cross and Hunter centre Hunter L.Fr. Cross R. Fr)

45 INT. LOUNGE.GREEN'S(EVE). BOOM A. 2.

ALL IN EVENING LOUNGE DRESS : GREEN IS TALKING TO PHILLIP HOWLAND AND ANOTHER MAN. HUNTER CROSSES TO CROSS WHO ENTERS CARRYING DRINKS.

HUNTER: Ah!

CROSS: Sir.

LOW VOICE
HUNTER: (S.V.) Anything from Callan. Hunter Cross.

CROSS: (S.V.) No sir.

HUNTER: (BLANDLY) If there is trouble, I'm important. Remember. Me.

As Cross leaves Hunter EASE OFF AND PIVOT on Hunter - holding Cross in Fr. as he goes L. to Green. When Green has joined Hunter TRACK BACK IN FRONT OF THEM - PED DOWN HOLDING 2s

CROSS MOVES ON : GREEN DETACHES A DRINK AND CROSSES TO HUNTER

GREEN: You are a Treasury man, Mr. Salter. (HUNTER NODS) Highly respected, Phillip tells me.

HUNTER: My masters respect me enough to keep me hidden away.

GREEN: I wondered why I'd never met -

HUNTER: I distrust the glare of the public eye. Perhaps, unlike yourself, I haven't the courage (GREEN LAUGHS) What would you do if you were in danger.

Coming to 1 on Shot 322.

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GREEN: (A BEAT) I'm always in danger.

HUNTER: Really? Why?

GREEN: (BAITING) I like what I talk about to be talked about.

HUNTER: You like to be talked about.

GREEN: I didn't say that.

HUNTER: You haven't always been so... vehemently against...colour.

GREEN: (GLINTING) I deny that. I flatter myself I'm an economist - my...racial opinio have sound economic bases - why is it everybody wants to talk to me about co

HUNTER: Your speeches - before 67 give no hint of your feeling.

322. 1(F)
MCU Green.

GREEN: The signs were that exisitng existing laws were sufficient to cope with the invasion. However the signs were misleading.

323. 4(K)
MCU Hunter.

HUNTER: Really.

324. 1(F)
A/B

GREEN: You are accusing me of political motives? - I think if you look up my speeches -

HUNTER: Oh I have.

325. 2(J)
LOW ANGLE 2s
Hunter 1. Fr.
Green R. Fr.

GREEN: I'm flattered.

HUNTER: Let's hope we're never invaded by Mekons.

Coming to 3 on Shot 326.

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GREEN: Who are they?

HUNTER: They're from some..galaxy. We'd have to exterminate them - and they're green!

See May exit.

MAY: (ENTERS) Dinner is ready sir.

326. 3(E)
2s
Casey and Callan

46 INT. CASEY'S ROOM. (NIGHT) ROOM B. 3.

CASEY IS TIED UP ON A CHAIR.
CALLAN IS RUMMAGING ABOUT U.S.L.

CASEY: (IN PAIN)
I'm not a criminal? I'm a man! Man! Man! I've got hands! And eyes! And bones! And Arteries like a man! And Blood! There's a pump going here wants to work! You find me work!

CALLAN: Keep still.

CASEY: This is my country! What a country! A man knocks at my door - comes into my room! - are you a whi e man - or a police! I don't know! And you blame me for fighting back!.

327. 4(H)
MS Callan rummaging.

CALLAN: Shut up.

328. 1(K)
2s Casey and Callan.

Coming to 4 on Shot 329.

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CASEY: Look! I want to work! I got hands to work - I got a brain to work! You give me work? Man - I got five 'O' levels - 2 'A' levels / you get me a job in Pakenside' (CALLAN'S HEAD ROCKETS) Yes! The banquet country of Amos Green! / You'll eat there - you're white - me? I tried! I won't - I'm black! When I was at school I was a prefect! I wore a gown! Blue silk bits here! I gave orders! I was consulted! Not insulted! I was a human being there! Then I left. I didn't want to leave. I'm still looking for work! You don't need mathematics to drive a car.

329. 4(H)
MS Callan. (react)

330. 1(K)
A/B

Start to SLOWLY FADE IN TO MCU Casey during his speech.

331. 2(L)
MS Callan,
See him fing gas mask.

CALLAN: You drove Arillo?

PAN CALLAN TO CASEY.

CASEY: With my...two 'A' levels...I got Arillo here!

PAN CALLAN TO CASEY.

CALLAN: This anything to do with 'two blokes' and a geezer?

332. 4(H)
BCU Casey.

CASEY: C.S. Gas. If .... gas can be used against my people...we can us it against you.

333. 1(K)
2s Tightest.

CALLAN: You're not going to do anything.

CASEY: You can't stop it! It's happening!

Coming to 3 on Shot 334.

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CALLAN: When!

334. 3(E) CASEY: Twenty minutes.

W.S. Callan exits
b.g.
Casey sits f.g.

TAPE RUN: ARTISTES REPOS.

335. 5(A.) (FORK LIFT)
Callan disappeares down the stairs.

47. INT. CASEY'S HALLWAY (NIGHT), BOOM B. 3. for Casey o/v

CASEY: (OV) You can't stop it! It's happening! It's got to happen! Listen to me!!! Someone listen!!!

FISH POLE for Callan's footsteps.

TAPE RUN: TO EDIT IN: Scene 48 and 49: EXT. GREEN'S HOUSE and INT. CAR (NIGHT)
OB. VTR: INSERTS No.6 and 7.
Timing: 1.00 m approx.

ON OB LOCATION INSERT.

48. EXT. GREEN'S HOUSE(NIGHT)
ESTABLISH SPECIAL BRANCH MEN.

49. INT. CAR. (NIGHT)

A BLACK CORTINA...A STREET AWAY.
A WHITE THUG PULLS A GASMASK OVER HIS FACE:
ANOTHER THUG LOWERS THE WINDOWS ON BOTH SIDES AT THE BACK, CHECKS HIS MACE GUN...THREE OTHERS LIE HANDY BESIDE HIM...
SECOND THUG LOOKS AT HIS WATCH...WAITS...THEN TAPS THE FIRST ON THE SHOULDER.

FIRST THUG SLIPS THE CAR INTO GEAR AND IT ROUNDS WITH THE STREET...
LOOKING NORMAL...
SECOND THUG FIRES ONE BOMB INTO THE STREET...
AS IT NEARS THE HOUSE THE CAR GATHERS SPEED...
SECOND THUG FIRES ONE CHARGE THROUGH THE WINDOW OF THE HOUSE...

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N.B. SCENE 50: To be shot totally discontinuously.
Shots 336 to 343.

336. 2(J)
W.S. Cross pours drinks f.g. The guests sit around.

50. INT. GREEN'S LOUGNE (NIGHT) BOOM A. 2.

AD LIB PARTY CONVERSATION.

337. 3(G)
MCU GAS CANNISTER SWISHING THRU' WINDOW.

338. 2(J)
BCU GAS CANNISTER ISSUING GAS.

ZOOM OUT AS IT SPREADS.

339. 1(E)
W.S. MAY AS SHE FALLS TO FLOOR.
PAN DOWN AS SHE GOES.

340. 3(G)
W.S. HUNTER AS HE COLLAPSES FORWARD ONTO COFFEE TABLE.

341. 1(E)
2s CROSS AND GREEN - THEY STRUGGLE BUT COLLAPSE.

342. 3(G)
MS MAN IN CHAIR AS HE EXPIRES. LIGHTS OFF.

343. 2(J)
W.S. THE DEVASTATION IN THE ROOM.

TAPE RUN: EDIT IN SCENE 51: EXT. GREEN'S HOUSE (NIGHT)
OB VTR INSERT NO. 8.
Timing: 10s.

Coming to 2 on Shot 344.

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344. 2(J)
A/B W.S.
2 Gas masked figures(Rutter, Gray) rush in Fr. L.

LIGHTS OFF.

52. INT. GREEN'S HOUSE (NIGHT)

BOOM A. 2.

345. 3(G)
2s (tightest) Rutter and Gray in Gas masks.

PAN THEM AS THEY GO From Phillip to Hunter going R.
As they look up cut to:

346. 1(E)
MS Callan.
He fires his gun.

GUN SHOT F/X.

347. 3(G)
A/B Rutter falls.
PAN WITH GRAY AS HE MAKES FOR THE DOORS.

(hear shot over as) GRAY FALLS DEAD.

HEAR GUN SHOT OVER GRAY FALLING DEAD.

348. 1(E)
A/B Callan. who puts his gun away and makes towards Green.

349. 2(J)
WIDEST SHOT CALLAN DRAGGING GREEN RIGHT ACROSS SET.

STOP TAPE: ROLL BACK AND MIX. TO: Scene 53. INT. GREEN'S HALL (NIGHT)

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350. 4(M)
HIGH ANGLE
GROUP SHOT

53. INT. GREEN'S HALL (NIGHT) BOOM A. 2.

Callan, Hunter, Phillip, Green, May, Man and Callan all on Floor.

Callan removes Gas mask.

351. 3(L)
HIGH ANGLE 2s
Green and Callan.

GREEN: Th-thank you. You did .. a wonderful job. Thank y-you. Thank you.

352. 2(M)
CU Callan.

CALLAN: Why don't you get ..... washed.

ZOOM INTO
BIG CU CALLAN.
(after line)

CUT TO:

T/C. CAPTION. END CREDIT SEQUENCE. GRAIN. THEME MUSIC.

a) Callan .....EDWARD WOODWARD

b) Hunter .....WILLIAM SQUIRE

c) Cross .....PATRICK MOWER

d) Lonely .....RUSSELL HUNTER

e) Amos Green..CORIN REDGRAVE
May Coswood.ANNETTE CROSBIE

f) Casey .....STEFAN KALIPHA
Anna .....NINA BADEN SEMPER

g) Taxi Driver.FRANK CODA
Rutter .....AL GARCIA

h) Gray.....MICHAEL QUINTO
Phillip ....LEE DONALD

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i) Hunter's Secretary ....LISA LANGDON
Shop Assistant.....ELAINE GARREAU

j) Series Created by
JAMES MITCHELL

k) Story Editor
GEORGE MARKSTEIN

l) Designed by
PETER LE PAGE

m) Producer
REGINALD COLLIN

n) Directed by
JAMES GODDARD.

T/C. SLIDE
STANDARD COLOUR CLOSING SLIDE (Version D)
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